

# etCetera

November 15, 1982



Photo by Dan Tribble

## Poor children learn about God

*Weekly gatherings teach low-income kids about Christianity, discipline and love*

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## Woodson creates own space

# Artist blends sculpture, painting

By Sharon Metroka

Artist and professor Jim Woodson wants to close a gap with his art by combining sculpture's occupation of space with painting's pigments on canvas.

Woodson's work, some of which is on display in the Moudy Building gallery through Dec. 2, has been referred to as "between painting and sculpture."

"Traditionally, painting has been about creating an illusion of space," Woodson said. Sculpture, however, occupies real space.

The modern movement in art has dealt with painting as a flat surface. The picture plane has been dealt with as paint on the surface.

"I think what I'm trying to do by combining illusionism with sculpture is to try . . . to make you more aware of what painting is and what sculpture is," Woodson said.

Woodson, an associate professor of painting, earned his master's of fine art degree at the University of Texas at Austin. He did his undergraduate work at Arlington State College, now the University of Texas at Arlington, and received his degree from TCU after transferring.

Woodson had not always thought he would become an artist, but throughout his life he had drawn and made things. "In a real sense, I think I've always been an artist," he said.

The monthlong exhibition will be Woodson's first, single-artist show since he took his teaching position at TCU in 1974.

Woodson said he is not excited about the exhibition.

"I tend to put all my energies into a project like this, and before it's realized, I'm tired with it," he said.

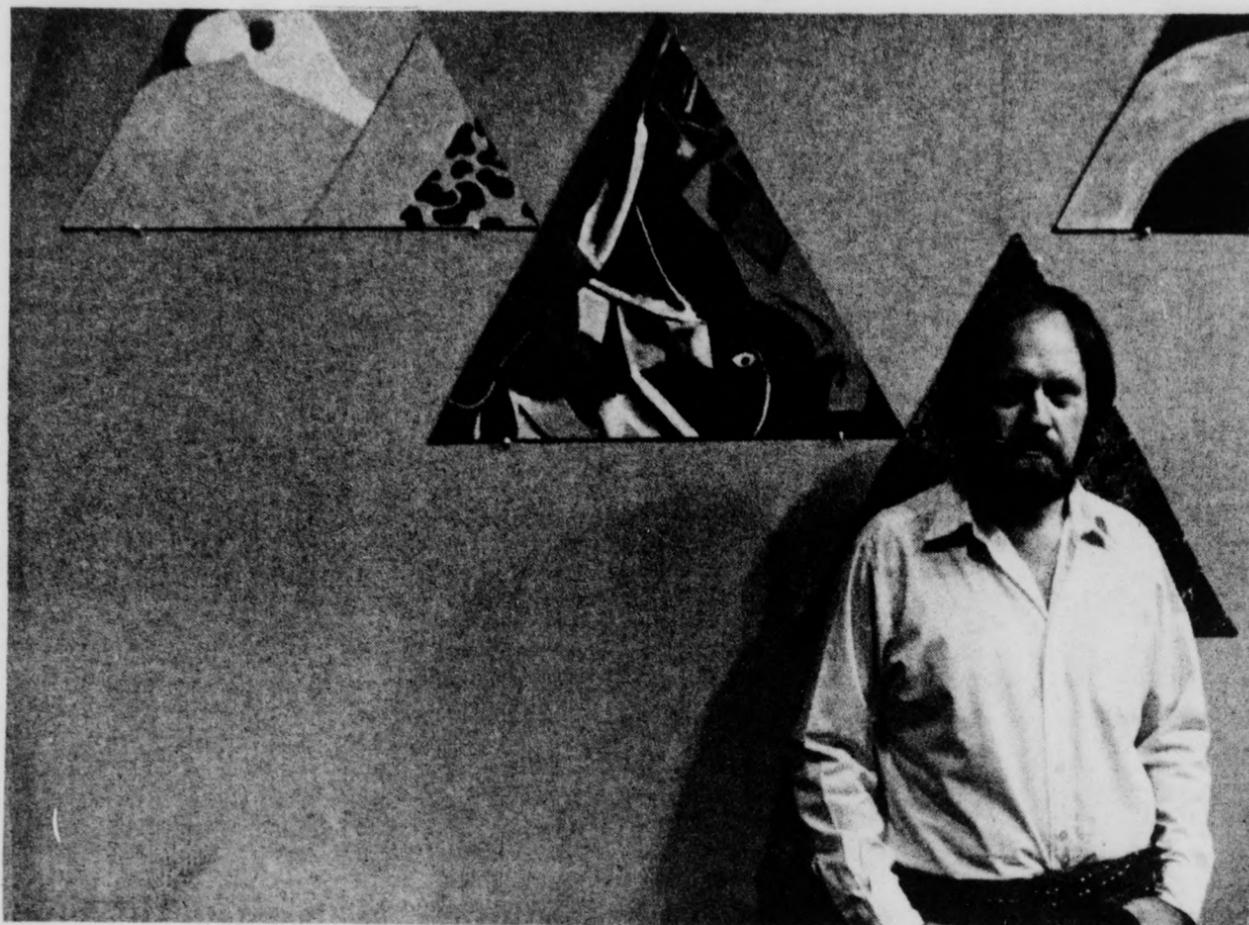
Preparing for the exhibition requires the same amount of work Woodson said he usually expends, but he does have to speed up the process to make sure his painting is finished by a certain time. He also has to attend to details in his work, such as framing his paintings.

His exhibit includes five small pieces of sculpture, seven to 10 paintings and a large composition that combines both painting and sculpture.

Before taking his position at TCU, Woodson was a curator at the California Historical Society in San Francisco. He said he left because he finds teaching more conducive to painting.

"I had always sort of envisioned myself as a painter/teacher," Woodson said. "The nature of being a curator doesn't really lend itself to being a painter."

Woodson said he likes teaching



**THE ARTIST AND HIS WORK** - TCU art professor Jim Woodson displays his work, a combination of painting and sculpture, at the Moudy Building gallery.

Photo by Phillip Mosier

and believes the TCU art department has a fine faculty. "We have a group that works well together," he said.

The students are always improving, he said. For even more improvement, he recommends that the department start its own recruiting rather than rely solely on the university's recruiting.

His students also influence his work, Woodson said, as well as his being influenced by many people and things.

"I really try to pay attention to a lot of things," he said. "Influences sometimes come from very different places."

Woodson has not only been influenced by contemporary artists, but also by two contemporary movements in art—conceptual art and the new realism.

Conceptual art deals with non-object art, or art that doesn't exist in traditional galleries. The new realism acknowledges the photographic process and the realism seen in photography.

His work is popular among a small group of followers and is becoming more popular with time, he said.

"I think I'm becoming better known all the time," he said. "In the last few years I've been selling quite a bit of work."

That doesn't mean, he added, that he sells everything he makes.

Woodson said he doesn't give his art a name, as most artists do.

His work has, however, been called conceptual realism by one critic. Woodson's concentration is in painting.

Woodson said his work has seen a few style changes during his career. While in graduate school, he said, he did some free-form, erotic works, which changed to a humorous erotic stage. After that, while on the West Coast, he concentrated on figures in a landscape, with the figure dominating the work.

"Then the landscape became important," Woodson said, "so gradually the figure was replaced by things like fingers . . . so the surface of the finger and the surface of (a) mountain would be similar or different."

Before leaving California, Woodson considered himself a landscape painter. He found, however, that the Texas landscape differed from California's.

"My response was to drop out the horizon line altogether and concentrate on what was going on on the ground," he said.

His work at that stage centers on found objects that gave definition and organization to landscape.

Concentrating on found objects led Woodson to build his own structures in the landscape, which takes his art to where it is today.

"I feel like I'm at the beginning of a phase rather than at the end."

Although Woodson is just beginning a stage in his style and

is successfully selling his works, he said he can't say what direction his work will take.

"I don't think I'm a terribly ambitious person," he said. "I don't require having a lot of shows . . . in New York, which is where you should have a show to get your prices where they need to be."

"I'm just private enough that I don't know that I'd want to live (with the fame). I think I would prefer a bit more obscurity."

Woodson said he is a good artist, although he said not everyone thinks he is good.

"There are certain artists that don't like the kind of thing I'm doing because it's very different from the kind of thing they're doing," Woodson said. "Artists are real fickle and are a difficult bunch of people to please in a large way."

"I think I have the general respect of my peers."

Woodson said he is not working at being remembered after he dies. Having his art remembered depends on public taste, he said, and there's always the possibility that his work will be discovered after he is dead.

"It's not an overriding concern," he said, "or obviously I'd be trying to do more about it."

"Still, I would hope that whoever buys the work will protect it, take care of it and enjoy it."

## TCU students 'plant seeds' with inner-city kids

# Poor children learn about God

By Kelly Kimmel

Every Friday, a group of TCU students travels to downtown Fort Worth to an old building with four rooms and a few tables and chairs.

They are met there by children—poor children who want to learn about Christianity.

Group members call themselves the Friday Night Club. They are an arm of the Baptist Student Union and aim to teach children age 4 to 13 about God and discipline.

The club, consisting of approximately 13 TCU students, meets at the Student Center at 5:45 p.m. After discussion and prayer, they drive to the downtown Baptist Community Center, situated in Rock Island.

"Two years ago, the center was disastrous and I was really turned off at first," said Dawn Gage, the group leader. "Since then, however, they've fixed it up some by painting it and adding some new game equipment. The facilities are sufficient in that they serve their purpose, but they are far from extravagant."

Mike Stiles, the BSU director, said the children that students work with are "genuine inner-city kids; you have problems with them getting into fights, even to the point of using knives."

"It's extreme poverty," Gage said. "I got involved to increase my abilities in working with children of all ages and sharing with them the word of God. It's important for them to know that someone loves them."

Gage was appointed group leader in January. She is a child development and family living major with a minor in elementary education.

Freshman Greg Smith, who went with the group for the first time recently, said he went because he was interested in helping with a productive service project. Afterward, Smith said, he thought the project was very worthwhile and wants to continue participating.

"Planting seeds is a good way to describe what we're trying to do," he said.

"The group works with 35 to 60 children, some of whom walk to the neighborhood center. Others are taken to the center in a van

driven by a group member. The children are taken home about 8:45 p.m.

They make crafts, play games and sing songs. "It's a vacation Bible school, all year long," Gage said.

Lorena Perales, 12, said Friday nights are lots of fun. "We sing songs about Jesus and learn about God," she said.

Trinadae Camerano, 10, said he's learned a lot about people. "Last year, we went to the March of Dimes haunted house and the Fort Worth Zoo," he said.

This year for Halloween, the group had a carnival and party for the children at the center. Foster Dorm supplied candy bags for the children.

The group, started by the BSU, has been in existence since the early 1970s, Stiles said. All craft materials are funded by the BSU.

Lisa Gascamp, a senior who has been going to the center for three years, said she's hooked on the project. Gascamp works with the younger children.

The Friday Night Club is open to anyone who is interested in teaching children to understand Christianity, Gage said.



SHARING FUN—TCU physics major Mike Larson, a senior from Des Moines, Iowa, holds a child in his lap at a Friday evening session.



SHARING IDEAS—TCU students Mike Larson and Becky Hargus form a circle of young friends. On the cover, Paula Bachman peers into a sack to

search for treats with youngster Georgie Perales.

Photos by Dan Tribble

# Priests faced with reality

By Tom Kelso

The problem that men of the cloth have in dealing with the world is the subject of two films showing in Fort Worth.

One, *Monsignor*, is a drama starring Christopher Reeve while the other, *The Missionary*, is a comedy with Michael Palin of Monty Python fame. Actually, the first is boring and even offensive and the second is confusing.

## review

*Monsignor* (Cinema 5-Ridgmar) has an interesting premise and some of the best advertisements I have seen in a while. But the film is so ponderous, and to make matters even worse, the ending is so rushed that the audience is wondering what happened. Director Frank Perry must have panicked when he saw how long the thing was running.

Reeve played the Man of Steel, as most people know, and here he plays a man of wood. The poor guy has religious ecstasy confused with blank and stolid expressions. His character, John Flaberty, faces three tests to his faith in the film.

The first comes when, as a chaplain in the Army during World War II, a friend is killed near him. In a believable rage, Reeve picks up the fallen man's gun and begins mowing down Germans. This turned out to be the high point of the film.

The other two situations are based on some of the oldest anti-Catholic stereotypes. In the post-war Vatican, Reeve salvages the church's financial position by dealing with the Mafia. This

sequence is made tolerable by Jason Miller's portrayal of the Mafia family head.

Nothing can save Reeve in the final challenge. Disguised in his old Army uniform, he romances, and finally beds, a young postulant played by Genevieve Bujold.

The Anglicans of the Victorian era come off slightly better in *The Missionary*, now playing at the Western Hills Theatre. Palin wrote the film and stars as Charles Fortescue, recently summoned home from Africa to run the Church of England's mission to prostitutes in London. Not out of any altruistic notion, mind you, but every other religion has one, explains his bishop.

Fortescue is a pious and devout man, much too good for this cynical attitude, but he has a weak spot when it comes to sexual mores. Well, maybe he does. That is the primary confusion in a film that never really gets going.

Nowhere in the film is a situation explained. The question of Fortescue's sex life is only slightly more befuddling than the character of Lady Ames, a former prostitute played by Maggie Smith. When his former financial backer, and possibly bed partner, decides to murder her husband, Palin asks Smith, "Why?"

Nobody ever gets an answer.

The usual Python zaniness is missing from the film as well, but Michael Hordern as a wrong-way Corrigan of a butler and Phoebe Nicholls as Fortescue's daft fiancée who has cataloged 12 years of love letters provide a few chuckles.

No wonder Jerry Falwell is mad at Hollywood, if these two films are the best it can come up with to portray man, God, and the world.



MONSIGNOR—Christopher Reeve and Genevieve Bujold star as a young army chaplain and a postulant nun caught in a conflict between duty and passion in this post-war era movie.



THE MISSIONARY—Michael Palin portrays the Rev. Charles Fortescue, a minister trying to save the souls of "fallen women." Maggie Smith portrays the seductive Lady Ames.

## events

Monday 15

Outdoor Skills 8 a.m., 11 a.m., Student Center Room 203  
 Total Materials Management 8 a.m., Student Center Room 205&6  
 Campus Crusade 8:30 a.m., Student Center Room 205&6  
 Residence Hall Staff 9 a.m., Student Center Room 222  
 "Myths on World Hunger" noon, Reed-Sadler Mall  
 Educational Investment Fund noon, Student Center Room 208  
 IFC noon, Student Center Room 211  
 Total Materials Management noon, Student Center Ballroom  
 Panhellenic 3:30 p.m., Student Center Room 218  
 IFC 3:30 p.m., Student Center Room 222  
 Performing Arts 4 p.m., Student Center Room 203  
 University Relations 4:30 p.m., Student Center Room 208  
 Films Committee 5:30 p.m., Student Center Room 202

Student Affairs 6 p.m., Student Center Room 203  
 Mary Kay 6 p.m., Student Center Room 204  
 Kappa Sigma 6:30 p.m., Student Center Room 222  
 "The Challenge of World Hunger" 7 p.m., Student Center Ballroom  
 English department 7 p.m., Student Center Room 207&9

Tuesday 16

ICHTHUS 7 a.m., Student Center Room 202  
 Housing Staff 9 a.m., Student Center Room 222  
 Area Ministers noon, Student Center Room 214  
 Traffic Appeals 3:30 p.m., Student Center Room 202  
 Public Relations 4 p.m., Student Center Room 203  
 Creative Programming 4:30 p.m., Student Center Room 215  
 Alpha Lambda Delta 5 p.m., Student Center Room 205&6  
 House 5 p.m., Student Center Room 222  
 Rec and Travel Committee 5 p.m., Student Center Room 214  
 Angel Flight 5:30 p.m., Student Center Room 204  
 Academic Affairs 5:30 p.m., Student Center Room 218

University Relations 5:30 p.m., Student Center Room 211  
 Spirit Wranglers 6 p.m., Student Center Room 207&9  
 Permanent Improvements 6 p.m., Student Center Room 203  
 Campus Chest 6:30 p.m., Student Center Room 202  
 "Perspective on World Hunger" 7 p.m., Student Center Ballroom  
 BSU 6 p.m., Student Center Room 218

Wednesday 17

History of Fort Worth 10 a.m., Student Center Room 205&6  
 Ad-Hoc Committee 2:30 p.m., Student Center Room 204  
 SOC 3 p.m., Student Center Room 203  
 SOC Subcommittee 3 p.m., Student Center Room 202  
 Forums 4 p.m., Student Center Room 202  
 Hunger Week Committee 4 p.m., Student Center Room 204  
 Forums 4 p.m., Student Center Room 202  
 RHA 4:15 p.m., Student Center Room 222  
 Programming Council 5 p.m., Student Center Room 211  
 Student Foundation 5:30 p.m., Student Center Room 222  
 Circle K 6 p.m., Student Center Room 205&6  
 Kappa Sigma 6:30 p.m., Student Center Room 222

ICHTHUS 7 p.m., Student Center Room 207&9  
 Student Teachers 4 p.m., Student Center Room 207&9  
 Class of '86 3 p.m., Student Center Room 214  
 Programming Council 6 p.m., Student Center Room 211

Thursday 18

First Line Management 8 a.m., Student Center Rooms 205&6  
 University Relations 9 a.m., Student Center Room 202  
 ACU-I Tournament 6 p.m., Student Center Ballroom  
 Hunger Project Community Dinner 6 p.m., Weatherly Hall  
 "A Community Approach To World Hunger," 7 p.m., Weatherly Hall

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 Mari Rapela, Assistant